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# The ART NEWS

An International Pictorial Newspaper of Art

DECORATION  
ART AUCTIONS  
RARE BOOKS  
MANUSCRIPTS

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## Mycenaean Relics of 1350 B.C. Found in Tombs Near Dendra

Skeletons of "King" "Queen" and "Princess" Surrounded by Many Gold and Silver Ornaments Discovered by Swedish Archeological Expedition.

LONDON.—Further light has been thrown on the origin of "the glory that was Greece" by wonderfully rich treasures found in a beehive tomb near Dendra this Summer by a Swedish archaeological expedition headed by Professor Persson of Upsala and Dr. Frodin.

Hellenists agree that the discoveries of this expedition, which for several years has been engaged in pushing back the hands of the clock of Greek history, are the most important in Mycenaean archaeology since the gold cups of Vaphio were found in 1889.

The expedition's report on its work this Summer has just arrived in London.

The village of Dendra is at the foot of an acropolis crowned by the ruins of the Homeric fortress of Midea which, with the citadels of Mycenae and Tiryns, composed the famous trinity of Mycenaean castles in Argolis. The discoveries announced go back to about 1350 B. C., to the pre-Homeric bronze age, and some relics found in the tomb are of greater antiquity than that.

Midea is six miles north of Nauplia and guards the pass leading over the mountains to the Argive plain toward Corinth. It formed part of the defensive system of the Mycenaean monarchs.

The beehive tomb contains four chambers, two of which have remained undisturbed since the burials. These graves, with that at Vaphio, are the only undisturbed beehive graves yet found.

In one of the chambers lay two skeletons, one of a man and the other of a woman, who are called by the excavators "King" and "Queen."

The skeletons were surrounded by objects placed there by relatives 3,000 years ago. Both lay outstretched on beds of clay.

From head to foot the "King" was covered with gold and silver objects. On his chest was a golden cup eighteen centimeters in diameter, delicately embossed with a submarine seascape showing argonauts, dolphins and four octopuses with tentacles spread over coral-like rocks.

The workmanship of the cup challenges that of the Vaphio cups, which have hitherto held first places among Mycenaean treasures.

In the cup lay four of the "King's" seals, one engraved with a lion pulling down a bull, and four signet rings of silver and bronze.

At the "King's" feet were two silver vases, a gold cup with silver covering and bronze vessels.

At his right shoulder was a sword with a golden hilt and at his left shoulder were three more swords, two with gold ornaments and the third with a pommel of rock crystal. At the "King's" feet was another sword decorated with gold. All the blades were of bronze.

Two bronze knives and four bronze spearheads also lay at the "King's" feet.

At the other side of the chamber lay the "Queen." Another gold cup lay on her bosom. This cup, however, was covered with silver and engraved with five bulls' heads inlaid with gold, bronze and black silver.

It has one handle resembling a contemporary type of clay vase found at Cyprus and brings to mind Homer's description of the inlaid breast-plate given by the King of Cyprus to Agamemnon.

Between the two bodies lay a neck-

(Continued on page 4)



"ANNE, LADY DE LA POLE"

By GEORGE ROMNEY

Sold in June, 1913, at Christie's for £41,370, at that time a record. To be sold from the Michelham Collection, in London, in November of this year.

## KANE COLLECTION LEFT TO MUSEUMS

Bequests to various institutions aggregating nearly \$4,000,000 were made in the will of Mrs. Annie C. Kane, widow of John I. Kane, which was filed for probate recently in the surrogate's office. The paintings, tapestries, etc., in her former home at 49th Street and Fifth Avenue are left to the Metropolitan Museum and Cooper Union. In addition to the specific bequests, the residue of the estate, the value of which does not appear in the document, is left to the

(Continued on page 3)

## ART NEWS WEEKLY AFTER OCTOBER 9TH

The next issue of the ART NEWS, published October 9th, will be the first of the regular weekly editions for the season of 1926-27. After the quiet of the summer months the signs, already apparent, of an unusually active winter are hailed with delight. More than ever before, THE ART NEWS will endeavor to make itself indispensable to all those whose interests are in art. The news of the art world will be even more fully covered than in the past.

## WAR PORTRAITS FOR NATIONAL GALLERY

WASHINGTON.—The National Gallery of Art has become the recipient of a second large gift of paintings within recent weeks. This latest accession to the gallery is a collection of 21 portraits of men prominent in the history-making events immediately following the world war. The artist is John C. Johansen, N. A. The donor of the pictures for the present prefers to remain unknown.

The portraits were made by Mr. Johansen on the order of the national art com-

(Continued on page 2)

## Michelham Pictures to be Sold in London Auction

Famous Collection, Including Tapestries and Furniture Contains Thirteen Famous English Portraits, Three of Which Have Made Auction Records.

Famous pictures, three of which have already made auction records and may well create new maximum prices, are included in the splendid collection of paintings and other works of art formed by the late Lord Michelham.

This collection is to be sold by order of the Dowager Lady Michelham some time in November at 20 Arington street, S. W., London. The auctioneers, Messrs. Hampton and Sons, St. James's square, have in hand a profusely illustrated catalog, which will be issued towards the end of this month. Messrs. Hampton have already disposed of some of the other Michelham properties.

From a brief scrutiny of the catalog proofs it is quite safe to say that this sale will be one of the most important of recent years.

To many the gem of the picture section will be the portrait of "Anne, Lady de la Pole," by Romney, which we illustrate. From 1788, the year the canvas was delivered by Romney to Sir John William de la Pole, this picture remained at Colyton, near Axminster, until sent to Messrs. Christie's in 1913. At the sale on June 14 of that year it created a sensation by fetching £41,370, the highest price then paid at auction for a picture by any artist. The present auction maximum for a picture is held by Romney's "Portrait of Mrs. Davies Davenport," which Duveen Brothers bought for £60,900 at Christie's on July 28 last.

The artist's fee for the Lady de la Pole picture was 80 guineas. Competition for this charming picture may establish a new record. Romney is also represented in the catalog by the portrait of "Elizabeth, Lady Forbes," exhibited at the Grafton Gallery "Fair Women" Exhibition, 1894, and for which he received £21; a portrait group of "The Three Children of Captain Little," seen at the "Fair Children" Exhibition, Grafton Gallery, 1895; and one of Lady (Emma) Hamilton as an "Ambassadress."

Up till 1911 the record auction price for a picture by any artist was the £22,000 given in the Secretan sale in 1889 for Millet's celebrated picture "The Angelus." On May 18, 1911, Messrs. Christie offered the commanding Raeburn portrait of "Mrs. Robertson Williamson," and amid great excitement it was knocked down to Messrs. Duveen (who also purchased the Lady de la Pole portrait) at £23,415—Raeburn probably received about £100 for it. This canvas, which was exhibited at Wembley in 1924, is also included in the Michelham catalog, as is the same artist's portrait of "Lord Dundas," a companion piece to his famous "The Mac Nab."

There are also cataloged two portraits by Gainsborough, one of "Master Heathcote," and the other of "Miss Tatton." There is quite a romantic story told of how the "Master Heathcote" portrait came to be painted. The parents of this five-year-old boy had lost all their children but him in an epidemic then raging at Bath, and, hearing that the great artist was in the city, they asked him to paint the boy's portrait. Having come from London to Bath for a rest, Gainsborough refused, but eventually relented, and asked to see the boy. Next day the boy, dressed in a plain white frock with blue sash and large black hat, was taken to



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## MICHELHAM PICTURES TO BE SOLD SOON

(Continued from page 1)

the artist, who said: "Had you paraded him in a fancy costume I would not have painted him; now I will gladly comply with your request."

Among other notable pictures in the sale are Hoppner's "Lady Louise Manners" which fetched £14,752-10s. at Willis' Rooms in 1901, at that time an auction record for a single picture by an English artist, "Mrs. Jerningham as 'Hebe,'" and "The Bowden Children." There is also Lawrence's "Pinkie" and "Mrs. Angerstein and Children," and two excellent canvases by Boucher, "La Pipée aux Oiseaux" and "La Fontaine d'Amour."

The furniture comprises desirable examples of XVIIIth Century French craftsmanship. Many are stamped with the names of J. H. Riesener, G. Beneman, R. V. Lacroix, Delorme, and Denizot. There is a suite of Gobelins tapestries, illustrating Boucher subjects, by Jacques Neillon, while the Beauvais and Audusson factories are also represented. Sculpture, bronzes, and porcelain complete a catalog of more than ordinary importance.

## FIRST EDITIONS OF "PILGRIM'S PROGRESS"

Mr. R. C. Warner's copy of the first edition of Bunyan's "Pilgrim's Progress," 1678, has again been sold. Its sale at Sotheby's on July 26 for £6,800, and the announcement later of its return by Messrs. Quaritch to Messrs. Sotheby as not being the first issue of the first edition, were followed by another announcement that it had been purchased by one of Messrs. Quaritch's customers, an English collector whose name cannot be revealed.

At the auction sale Messrs. Quaritch purchased it for stock, holding no commission for it from America or elsewhere. It is satisfactory to be able to report its sale to an English collector, and to know that, for the present at any rate, it remains in this country. No statement is made as to the price paid by the new owner of the book. There is, however, reason to assume that it is considerably less than the £6,800 at which it was knocked down.

In Messrs. Sotheby's official announcement it is stated that "the existence of two issues of the first edition had not been generally known to bibliographers." Inquiries show, however, that the fact was known and published 40 years ago, but had been completely forgotten ever since. Mr. Joseph Angus, who owned an imperfect copy, wrote a description of it in *Booklore* of November, 1886 (p. 182). He said "This copy is, I believe, unique in one respect. It has a list of *Errata* of five lines below 'Finis' on the last page, 232."

It may be mentioned here that Mr. Angus's copy belonged to the Marsom family. Mr. Marsom was with Bunyan in prison, and was one of those who said "John, print it." There is a tradition that he helped to meet the expense, and added the *Errata* (or *Erata*, as it appears in print) as the book was passing through the press. Mr. Marsom was founder of the Baptist church at Luton, and was ancestor of the family of which the late W. B. Gurney and Russell Gurney (a former Recorder of London) were members. This copy was sold "with all faults" at Sotheby's on July 25, 1921, for £500.

The first issue of the edition has no list of *errata* on the last page. Moreover, page 222 is misprinted as 223, page 223 as 222, page 226 as 227, and page 227 as 226 in the earlier of the two issues. These faults are all corrected in the copy which Messrs. Quaritch bought last month. Sir George Holford's copy, the Huntington copy in the United States, the Rylands copy in Manchester, and the British Museum copies are all of the first issue. So far, only two copies of the second issue have been recorded, the Angus-Marsom and the Warner copies. The recent history of the latter copy shows how much depends on minor points in the higher phases of book-collecting. Similar problems present themselves in connexion with the first edition of Walton's "Angler," with George Herbert's "The Temple," and with many other books.

## War Portraits for National Gallery

(Continued from page 1)

mittée, a group of eleven representative Americans from various sections of the country, who requested the artist to paint from life the group of men who signed the treaty of peace at Versailles, and to incorporate their portraits in the picture, known as "signing the Peace Treaty, June 28, 1919," now hanging in the National Gallery of Art at Washington.

To paint this great canvas, Mr. Johansen had individual sittings with every one of the men in the group. The war President at his busy desk took time to pose for this pictorial record of a world famous event, as did Secretary of State Lansing, Assistant Secretary Polk, Gen. Pershing, Gen. Tasker Bliss and Henry White. The artist traveled well over Europe to obtain sittings from the others in the group in their home environment.

To England he went to paint the portraits of Premier Lloyd George, Bonar Law, Gen. Haig (done at the army headquarters at London) and Earl Balfour. He crossed the sea to France to obtain sittings from Premier Clemenceau, Marshal Joffre, Gen. Foch, M. Klotz, French finance minister, and Stephen Pinchon, foreign minister. Premier Orlando was painted in his study at Rome, and Premier Ignace Jan Paderewski was painted in Paris.

These 21 splendid portrait studies of world-famous men, now given to the American public by a patriotic American, have not only great value as the work of a highly talented American portrait painter but as having been painted from the distinguished subjects amidst their own surroundings. The portraits average about 2 feet by 3 in dimensions, and are hung on screens in the room on the second floor of the gallery which contains the war portrait collection, of which this late accession forms a part.

## Ten Paintings for National Gallery

WASHINGTON.—The National gallery has just been enriched by a gift of paintings. The donor is Mrs. Francis T. Redwood, of Baltimore, who last week presented the Smithsonian institution with ten valuable paintings, namely portraits. These paintings may be familiar to some of the artists of Washington, as they have been hung from time to time in loan exhibitions in Baltimore. The canvases have not yet been put in place and will not be on view for a few weeks, as they are to be renovated before being hung.

This group of paintings will be known as "The Collection of George Buchanan Coale, 1819-1887." This is the designation coined by the donor, who is a daughter of George Buchanan Coale, from whom they were inherited. Six of the paintings are portraits of men and women prominent in early American life. The first, by an unknown artist, is that of Thomas Hopkinson, who was born in London in 1709 and died in Philadelphia in 1751. Second in interest is that of his daughter, Mary Hopkinson, who was born in Philadelphia in 1742 and died there in 1785. Miss Hopkinson was married in 1765 to Dr. John Morgan, of Philadelphia, who was the first man to establish a medical school in this country, and who served as surgeon general during the American Revolution. This painting is a beautiful portrait in the best style of Benjamin West. Attention to its excellence and charm has been directed by Alice Morse Earle, who refers to it in her "Two Centuries of Costume in America."

The third portrait is of the signer of the Declaration of Independence from Delaware, Thomas McKean, and is by an unknown artist. The fourth portrait is a fine example of the work of Thomas Sully, and is that of Mary Abigail Willing Coale, a granddaughter of Judge Thomas Hopkinson, daughter of Dr. Samuel Stringer Coale, of Baltimore, and later the wife of William Tower Proud. The fifth portrait is of Jan Uytenbogaert, by Van Ness. The subject was a celebrated preacher of Holland, the private chaplain of William the Silent, and called by his opponents "The Court Trumpeter." The sixth and last portrait is of Vivian, the French artist, and is done by himself.

The remaining four paintings were acquisitions of the Coale family, and with one exception, are the work of foreign artists. This exception is "The Continentals," a canvas by Frank B. Mayer, of Baltimore, and painted in 1875.

## PRICES IN SALES IN AMSTERDAM

The August number published some of the prices of the Castiglioni sale, held at Amsterdam in July. A few more prices deserve attention.

The "Berceuse" by Van Gogh, reproduced in THE ART NEWS of June 19th, reached 21,500 florins; another work of Van Gogh, "The Asylum of Sam Remy" was sold for fl. 12,000.-; "A Peasant Plowing" brought fl. 8200.-; a painting "Autumn" 4,200 florins.

Mathew Maris' oil "Blanche Neige" brought 6,300 florins. Jan Steen's "The Feast before a Tavern" realized fl. 30,000, and went to Berlin; the same master's "Family Group in an Interior," illustrated in THE ART NEWS of June 12th, reached fl. 13,500; Gabriel Metsu's "Woman at a Spinning wheel, fl. 12,600; G. Terborch, "Portrait of a Young Patrician," 6,000 florins; "Madonna and Child" by Van Dyck, fl. 6,600; "Portrait of a Young Nobleman" by Van der Helst 8,000 florins.

An early genre painting by Nicolaes Maes fl. 10,000; Jan Gossaert "Portrait" fl. 8,000; Gerrit Berckheyde "View of Haarlem" fl. 7,300.

Some of the drawings (Collections E. W. and De Robiano) also sold at Frederik Muller's at Amsterdam this summer brought considerable prices. Several of these were reproduced in the Trans-Atlantic number, among which the "Study of a Woman, Backview," by Veronese, was sold for 10,200 florins to Boston. Even more was paid for the drawing by Hieronymus Bosch "Temptation of a dying Man," which brought fl. 12,200. A study-leaf of Michelangelo was sold for 4,900 florins. The Museum of Frankfurt bought for fl. 4,800 a drawing by Peter Brueghel, "Envy"; "The Watermill" by the same master, was sold for fl. 5,400, while a study-leaf with two peasants reached 5,300 florins. A "View of a Village" by Aelbert Cuyp was sold to a German collector for fl. 5,100.

Rembrandt's beautiful drawing of a Crouching Lion was sold to Cassier at Berlin for 22,000 florins; "The Departure of Tobias" realized fl. 8,200. The same master's "Hunter with Dogs" was sold for 10,000 florins; the "Beheading of John the Baptist" brought 6,200 florins; a "View of Houtewael, near Amsterdam," a very important drawing, was knocked down for fl. 22,000.

Rubens' "Study of Legs and Arms" (reproduced in THE ART NEWS of May 22) was sold for fl. 1,900; the "Study of Silenus" (reproduced in the Trans-Atlantic number) realized 2,500 florins.

The landscape drawing of the extremely rare Hercules Seghers, who in his day was one of the most fascinating and original artists, went for 4,100 florins. The imaginary drawing by Hieronymus Bosch, mentioned above, has been presented to the Louvre Museum by an anonymous donor, who also gave the "Watermill" by Brueghel to that museum.—L. J. R.

## WOMEN'S BOOKS SOLD IN MILAN AUCTION

MILAN.—The well-known firm of Hoepli at Milan recently held an interesting sale of illustrated books of the XVIIIth and XVIIIth centuries, particularly dedicated to women. A well arranged and artistic catalogue by Giuseppe Fumagalli gives a comprehensive and learned account of women as writers.

A large number of women were present at this sale, and many of them were purchasers to a considerable amount.

Italy has had many examples of literary and learned women since Elizabetha d' Este and Flaminia Gonzaga, Caterina de' Medici and others of the past centuries, besides those of more recent times, such as Teotochi Albrizzi, Luisa Bergalli, Paolina Secco Suardo, and a list too long to mention.

Among the curiosities offered at the sale was a unique example of the *Misanthrope* of Molière, printed on white satin and bound by Marius Michel, which belonged originally to Madame Doche, the first interpreter of the Dame aux Camélias. The book was bought for 9,000 lire.—K. R. S.



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### "THE AWAKENING" NOW IN BROOKLYN

A large bronze statue, "The Awakening," by Maurice Sterne, New York artist, has just been installed in the Brooklyn Museum as the gift of Adolph Lewisohn. The donor, one of the trustees of the Brooklyn Institute of Arts and Sciences, saw the statue last spring at Mr. Sterne's exhibition in the Scott & Fowles gallery and arranged to have a duplicate cast by the sculpture in Italy. The original, in stone, was purchased at the exhibition by Ralph Pulitzer, and a replica in marble was ordered by a private collector. Mr. Sterne agreed at the time that no more than the two copies should be made.

"The Awakening" is a heroic-sized figure of a nude woman in an attitude of arising from sleep. It is a powerful conception, deftly generalized and thoroughly modern in treatment, having been one of the outstanding features of the exhibition.

### CLEVELAND BUYS CRANACH PRINT

CLEVELAND.—They have a new print at the Cleveland Museum of Art—Lucas Cranach's "Saint George Standing"—and they're feeling very elated over its acquisition because Theodore Sizer, head of the print department, has been gunning for this particular print for at least four years.

The print was bought out of the Dudley P. Allen fund and will hang in the Armor court rather than in the Print gallery, because it constitutes an original, valuable document in the interpretation of armor and its use. It is so often necessary to depend on unreliable tradition and on guess work in research into the customs and craftsmanship of the past that such records as this are of great value to the student.

### KANE COLLECTION LEFT TO MUSEUMS

(Continued from page 1)

executors for distribution to charities as they may determine. The only bequests to relatives, except family portraits, personal effects and an estate at Bar Harbor, are \$100,000 each to two cousins, Fannie Marie Cottenet and Rawlins Lowndes Cottenet. The estate at Bar Harbor, with house furnishings and objects of art, goes to Peter Augustus Jay, nephew of John I. Kane.

Columbia University receives two bequests of \$500,000 each; the first being a permanent fund in memory of Mrs. Kane's father, William C. Schermerhorn, to be used for religious instruction, and the second an outright gift without limitation as to its use by the trustees.

### SOUTHERN STATES' ART LEAGUE SHOW

MEMPHIS.—During July and August, Brooks Memorial Art Gallery had on exhibition twenty-six oil paintings by the members of the Southern States' Art League. This group is known as Fourth-A circuit, the canvases having been selected by an artists' committee from the Sixth Annual Exhibition, which was held in Houston, Texas, last March.

Two of the prize winning paintings were included in the show, respectively: "Golden Fog, Tampa Bay," by Marie A. Hull, of Florida, which won the first honor; and "Portrait of an Artist," by Catherine C. Critcher, of Washington, D. C., which won the College Women's prize.

Artists from fifteen states contributed canvases to the above exhibition, and from the record kept at Brooks Memorial Art Gallery, visitors from every Southern state viewed the collection. This assemblage came to Memphis from the Delgado Museum, New Orleans, where it was on exhibition during May, and it will be shown at Eastman Memorial Foundation, Laurel, Mississippi, during October.

The exhibition while in Memphis was enjoyed by about six thousand visitors, who considered the outlook for southern art very encouraging. The membership of the Southern States' Art League now includes 286 active members and 85 sustaining members, and has shown a 100% increase during the last year.

### Monument to Pioneers Dedicated in Astoria, Washington

The dedication in July of the Astoria Column at Astoria, Wash., by the Columbia River Historical Expedition, proved an event of national as well as artistic importance. People from all over the country attended the dedication ceremonies and thousands made up the throng who traveled to take part. The column which is the gift of Vincent Astor, commemorates the benefits done the country by Lewis and Clark, Captain Robert Gray and John Astor. It was designed by Electus D. Litchfield, architect and modeled by Attilo Percela, sculptor, both of New York. The column which is 125 feet in height is made of cement. In spiral effect, pictures commemorating various events in the history of the Northwest have been etched and painted in natural earth colors varying from a soft ivory to deep tones of brown along the entire length of the column. Although a process long adopted in Italy, this is the first time it has been applied to a public monument in this country.

### ARCHITECTURAL AND ALLIED ARTS SHOW

Official announcement of the organization, committees, and scope of the second Architectural and Allied Arts Exposition to be held under the auspices of the architectural profession in this country in the Grand Central Palace New York City, February 21st to March 5th 1927, has been issued by officials of the exposition.

There will be an unusually strong and comprehensive representation of the architectural profession in this country in its directorate and standing committees, as well as in the allied arts, architecture, decorative painting, sculpture, landscape architecture, and crafts.

The management and standing committees have already progressed far in their organized plans and have assurance that the exposition will constitute an unrivaled presentation of the achievements of the professions. Important conferences and meetings in connection with the exhibition will bring delegates from the architectural and kindred professions from all parts of the country and Europe.

The exhibits will constitute a comprehensive presentation of much that is notable in architecture, sculpture, arts and crafts, decorative material, building materials, utilities and equipment. Great discrimination will be exercised in the selection of exhibits to ensure an exposition of historic significance in the progress of American building.

Mr. Charles H. Green, 105 West 40th Street, New York City, is managing director. Harvey W. Corbett is Chairman of the General Exposition Committee, other members of which are D. Everett Waid, Alfred C. Bosson, Raymond M. Hood, Julian C. Levi, John Russell Pope, Cass Gilbert, Dwight James Baum, William A. Delano, Leon N. Gillette, Joseph H. Freedlander, Charles W. Leavitt, Grant C. LaFarge, Ely Jacques Kahn, C. P. Gilbert, Lansing C. Holden, Edward York Palmer and Stephen Francis Voorhees. Howard Greenley, who decorated the 1925 Architectural and Allied Arts Exposition is again Director of Decorations of the 1927 show. Walter T. Sweatt is director of exhibits. Hamilton M. Wright director of publicity of the 1925 Exposition and of the Architectural League and whose work dates back to the Panama Pacific Exposition in 1915 is again directing the publicity.

The following committees of the Architectural League of New York are handling the work on the exposition. President, Alexander B. Trowbridge; Committee on Architecture, Raymond M. Hood, Chairman; Frank J. Forster, Julian Clarence Levi, Wm. F. Lamb, Otto Langmann and Frederic C. Hiron. Committee on Decorative Painting, Ezra Winter, Chairman; Arthur Covey, D. Putnam Brinley, Eugene Savage, J. Scott Williams and Fred Dana Marsh. Committee on Sculpture, Chester Beach, Chairman; Edmond Amateis, Edward McCartan, A. A. Weinman and John Gregory. Committee on Landscape Architecture, A. F. Brinckerhoff, Chairman; Armistead Fitzhugh and Robert Ludlow Fowler, Jr. Committee on Crafts, Leon V. Solon, Chairman; Ely J. Kahn and Horace Moran. Committee on Foreign Exhibits, Charles Butler, Chairman; Wm. Adams Delano, Eymar Embury 2nd, Raymond M. Hood, Ernest Peisotto and Julian Clarence Levi. House Committee, Arthur L. Harmon, Chairman; Rutherford Boyd and Cameron Clark. Committee on Competition and Awards, Dwight James Baum, Chairman; Edward Field Sanford and Taber Sears. Committee on Current Work, J. Scott Williams, Chairman.

### The Art Golfers' Fall Tournament

The Fall Tournament of the Art Golfers will be held at the Garden City Country Club on September 23rd. Even a remote connection with art entitles a golfer to compete and Mr. Robert Macbeth, who has charge of the entries, has extended a cordial invitation to all. The quality of a player's golf, rather than his connection with art, will determine the handicap. Entries should be in Mr. Macbeth's hands not later than Monday, September 21. It is rumored that, if a sufficient number of players survives the rigors of the tournament, there will be dinner.

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## ANCIENT BENGAL TEMPLE EXCAVATED

CALCUTTA.—Important archaeological discoveries have been made near the small village of Paharpur in Bengal, where a temple has been found which is of an entirely new type to Indian archaeology. In 1879 General Sir Alexander Cunningham identified the remains as those of a large Brahmanical temple, but the first scientific exploration of the site was begun four years ago, when the south-western corner was partially excavated. Operations were resumed in December last under the direction of Mr. R. D. Banerji, Superintendent of the Archaeological Survey of India, Eastern Circle, and have now led to the valuable discoveries.

Originally the temple consisted of a large quadrangle, surrounded by high enclosure walls lined on the inside with extensive monastic buildings. There were large gates in the middle of each of the four sides of the surrounding wall, and the principal entrance was presumably the one which faces north.

The main temple, which was built entirely of brick, occupied the centre of the quadrangle, where a lofty mound, more than 70 feet in height, remained, while spaces between it and the surrounding wall were probably occupied by tanks and buildings, very little of which have survived to the present day.

Mr. Banerji's excavations during the last spell of cold weather were restricted to the northern portion of the central mound, and the northern gateway to the quadrangle.

The temple appears to have been a *Garbha-Chilaya*, or a hollow pagoda. In shrine, and are in the form of a Maltese Cross, the arms of which were large staircases now hidden in the projections at the four cardinal points of the central mound. The northern staircase, which has been almost completely exposed, is nearly 150 feet in length, but the steps are all ruined, and further excavation will be necessary to determine its internal plan. Along the side walls of the staircase and the lower part of the plinth there are two dados divided by projecting cornices. These dados are composed of beautifully moulded terra-cotta plaques, portraying bowers, trees, rocks, snakes, animals, and human, as well as divine and semi-divine, figures. The terracotta plaques show the existence of a very high standard of artistic activity in Bengal before the Mussulman conquest.

At the top end of the staircase there is a large platform, nearly 200 feet square, in the middle of which stands a peristyle hall with great corridors on each side. These corridors surrounded the main shrine, and are in the form of a Maltese Cross. Inside the great peristyle hall, on the north, four massive stone pillars supported the roof. The side walls of the corridors are still intact up to a height of 20 feet from the plinth of the peristyle hall.

While clearing this structure the excavator discovered two inscribed stone pillars, one of which was dedicated in the fifth year of the reign of Pratihar, Emperor Mahendrapala I. of Kanauj, who began to reign circle 890 A. D. The sides of the corridors also bear two long dados like those on the plinth or the lower terrace, and the terra-cotta plaques of this dado are much earlier in date than those along the plinth.

Many of the terra-cotta plaques are missing in the upper dados, and the gaps were filled up at a later date with ordinary bricks. In some cases the old plaques were turned upside down to fill up some of these cavities. It appears, therefore, that the original temple at Paharpur was built some time in the Seventh or the Eighth Century A. D., but that it was extensively repaired towards the close of the Ninth Century. The inscription of Mahendrapala I. of Kanauj discovered at Paharpur incidentally proves that the Pala kingdom had been wiped out by Bhoja I. of Kanauj soon after the battle of Munger, in the middle of the Ninth Century.

The temple is built almost exclusively of small bricks with mud as mortar, and it is strange that with this material some parts up to a height of 60 feet from the ground level still stand after a lapse of some thirteen centuries. Stone has been sparingly used in this temple, but most of the pillars and pilasters are of stone, as are the huge drain pipes of gargoyles shaped as heads of crocodiles.



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## MYCENAEAN RELICS FOUND NEAR DENDRA

(Continued from page 1)

lace of sixty-one gold beads, a lamp of steatite and a vase made from an ostrich egg ornamented with gold, silver and bronze.

Schliemann fifty years ago found a similar vase at Mycenae.

In another grave lay the body of a

girl, or "Princess." She wore a gold ring engraved with a religious scene and a necklace of thirty-eight gold beads in the form of rosettes. Round her waist were the golden edging and ornaments of her girdle.

These were the most important finds in the tomb, but many other objects of less value also were unearthed.

With the exception of the "King's" cup, decorated with octopuses, all the objects date back to about the year 1350 B. C. Although further study may alter

his opinion, Professor Pershon thinks the cup is perhaps a century older. If this be the case it would be an instance of an heirloom being buried with the body.

The Swedish archaeologists were assisted by Dr. Bertos, Greek inspector of antiquities for Argolis.

The tomb is cut out of the slope of a low hilltop. It is approached by an entrance passage fifteen meters long and three wide, lined with walls built in Cyclopean style.

The doorway, which is four meters deep and faced with jams of ashlar masonry, was walled up to the top with rough stonework.

One lintel stone is still in place, and, as usual, lies at the level of the hillside so as to make it easy to manoeuvre the great stone slabs into position. All above this is destroyed.

The circular tomb chamber is eight meters in diameter and, if the usual proportions were observed, it would have been eight meters high.

This is rather small when in comparison to other beehive tombs. Some of the second class tombs of this type at Mycenae, such as the tomb of Aegisthus, are as much as thirteen meters in diameter.

It is noteworthy that these discoveries, which from their artistic and historic interest and their value take their place among the greatest finds of the pre-Homeric bronze age, were made exactly fifty years after Schliemann began his excavations at Mycenae, which first indicated the origin of the art and culture of classical Hellas.

## FRESCOS UNCOVERED AT LOCARNO

ROME.—Having been covered for over eighty years by some mediocre paintings, the frescoes over the high altar in the church of Santa Maria in Mendivio at Locarno, have recently been brought to light.

These frescoes were almost unknown. They represented various coats of arms and heraldic devices and contain some verses of the Litanies in a geographical design.—K. R. S.

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## EXCAVATIONS AT UR TO BE CONTINUED

LONDON.—It was decided by the Trustees of the British Museum to continue the grant this year for the continuation of excavations begun at Ur of the Chaldees last year by Mr. C. Leonard Woolley. This will leave the same share of the cost as last year to be borne from public contributions, and Mr. Woolley hopes that funds for the purpose will be forthcoming.

The plans for work at Ur this season are concerned with the mound which was tested in ten days' work at the end of last season, when a small gang partly examined one flank. They found the remains of buildings standing up to 20 ft. high, considerably higher than anything found before, and what was cleared in the short time remaining for work seemed to be two courtyards and the rooms opening off them. In one of these chambers a large number of inscribed tablets of clay were found. Though they have not yet been deciphered, it is certain that they are chiefly religious literature, dated about 2100 B. C. One of them is a poem on the city of Ur. It is assumed that the main building lies under the mound, and Mr. Woolley intends to work steadily on that. With 300 men he expects it will take fully three months to do the work. A start will be made at the beginning of November. This house or building lies outside the sacred area as defined at the end of the city's history by Nebuchadnezzar, but it is not certain that the sacred area of that day was necessarily the same as the earlier one. In fact, at the end of last season a part of a much ruined temple built in 2250 B. C. was found just on the line of Nebuchadnezzar's enclosing wall. These ruins extended under part of the mound. It is therefore possible that more of that temple may be found when the mound is thoroughly examined.

At all events, Mr. Woolley regards the site as a promising one. The buildings already found are well preserved and their contents were particularly interesting. He also feels that in a city like Ur, which has been sacked, plundered and destroyed so many times, all sorts of surprises may await the excavator.

An exhibition will be opened in the Assyrian basement of the British Museum today of half the finds made in the excavations last season. The other half, claimed by the authorities, has gone to Baghdad. The exhibition is, nevertheless, almost complete, for casts of some of the finds taken to Baghdad are shown. There are also plans and photographs of the work in progress. The majority of these exhibits have already been described, and photographs of some of them have appeared in *The Times*, but it is very interesting to see the real things, many of them dating from 3000 B. C.—1,200 years older than most of the finds made at Knossos.

The copper bath or coffin, the first of its kind ever found in excavations in Mesopotamia, is shown with the skeleton of the woman found in it still inside, and parts of the cloth wrappings which swathed the body. This is dated 700 B. C. A large number of clay tablets dating from 3000 to 500 B. C. are shown, and these include that bearing the poem on the city of Ur. One tablet, which is a copy of an earlier one, is in the nature of a charm against the seven devils. It is in the old Sumerian language, with interlinear translations into the Semitic tongue. Some of the rougher of these tablets are schoolboys' exercises, and one lump of clay, still bearing inscriptions, shows how a boy having made a mistake crumpled up his tablet and threw it away.

A great many clay utensils include coffins, family statuettes to be set in niches under the floor to keep away evil spirits, and drain pipes. These last are earlier than 3000 B. C., and some of them, believed to have been used for sanitary purposes, are actually packed at the joints with bitumen to prevent leakage. Some of the biggest drain pipes were not used in sanitary systems, but to get water down as near as possible to the "nether regions" as libations to the gods. Cups

which were thrown down with the water were found intact at the bottom and are to be seen in this exhibition.

There is, too, the actual limestone plaque, which was carved before 3000 B. C., and is one of the earliest pieces of sculpture. A picture of this has appeared in *The Times*. There are small statues and heads in marble and diorite. A disc of the moon bears a figure in a flounced skirt, which the inscription shows to be a daughter of the King, Sargon. She was evidently a priestess in about 2700 B. C. As evidence of the endurance of heirlooms even so long ago there is a granite cup bearing two inscriptions, which show that it remained in the family for 300 years. Another remarkable specimen is an excellent engraving on a piece of shell, of a wild bull in marshy country. This, too, is earlier than 3000 B. C. A goodly collection of vessels thrown out of the temple is shown, but perhaps most remarkable of all is a small collection of dates and pieces of pomegranate from the same source.

The exhibition is open free, and the specimens are so well docketed that they are easily appreciated without the aid of a guide.

## Mrs. Grundy's Art Gallery at Hampton

To the Editor of *The Times*, London.

Sir—In reference to your article on June 1st on "Mrs. Grundy," that lady was, as a fact, embodied in the House-keeper of that name at Hampton Court Palace in the late forties and early fifties of last century. Her fame is perpetuated in a dark space—one of the mystery chambers of the Palace—the door of which is rarely opened, and which is still known as "Mrs. Grundy's Gallery." Here she impounded any picture or sculpture which she considered unfit for exhibition in the State Rooms; and here she kept them under lock and key, in defiance of the authority and protests of the Queen's Surveyor of Pictures. No entreaty, no persuasion would ever induce Mrs. Grundy to let any one so much as peep into her Gallery, still less penetrate into it.

The story goes that on one occasion the First Commissioner of Works, on a visit of inspection, noticing a closed door, asked what it led to. "That is Mrs. Grundy's Gallery, sir," replied the Clerk of the Works in awestricken tones, and he had no key to admit him. So Mrs. Grundy was sent for. In answer to the First Commissioner's request, she declined to open the door for him. "But I am one of her Majesty's Ministers, and I have authority over the structure of the Palace." "I cannot help that, sir," replied Mrs. Grundy, "only an order signed by his Lordship the Lord Chamberlain of her Majesty's Household can I allow anybody to enter my Gallery." That is the sort of thing that "Mrs. Grundy" would say.

History does not record the eventual result; though he did not get in on that occasion. But in the century-old struggle between the Office of Works and the Lord Chamberlain's Department, some 40 years after her death the First Commissioner succeeded in having the occupation of "Mrs. Grundy's Gallery" transferred to his Department, to be used for stores. Some fifteen years afterwards its treasures were gradually brought forth, and the pictures hung in the State Rooms, notably Cariani's beautiful "Venus Recumbent," No. 88 in the Second Presence Chamber, identified three years ago by Mr. Tancred Borenius as having belonged to the famous Venetian collector, Andrea Vandramin, from a drawing in his catalogue of 1627. It was not until 20 years ago that a leaden statue of Venus, which had been sent from Windsor and was stored in "Mrs. Grundy's Gallery," was brought forth to adorn Henry VIII's Pond Garden. "What would Mrs. Grundy say?"

ERNEST LAW.

*The Pavilion, Hampton Court Palace, Middlesex, June 4.*

## MILLIONS TO REPAIR SPAIN'S MONUMENTS

MADRID.—The Spanish Government has allocated the sum of 50,000,000 pesetas (\$8,000,000) for the preservation of artistic and historical monuments. The "Official Gazette" thus enumerates the various works to be completed: Southern portion of Seville Cathedral; consolidation of the temple of Our Lady of Pilar, in Saragossa; restoration of Cuenca Cathedral; repairs and consolidation of the towers of Burgos Cathedral; repairs and consolidation of the Cock tower in the Old Salamanca Cathedral; ditto of Cordoba Cathedral; ditto of the Tower of St. Martin, in Teruel; rebuilding of the temple of Our Lady la Antigua, in Valladolid; repairs to the Palace of La Granja; ditto to the Monastery of La Cartuja, in Jerez; completion and installation in Tarragona Cathedral of the sarcophagi of the Kings and Infantes of Aragon; restoration of the old University in Alcalá; restoration of the Monastery of Guadalupe and acquisition of adjoining property; restoration of the Royal Chapel and church of San Jeronimo, where lie the remains of El Gran Capitán; restoration of the Monastery of La Rabida, where Columbus stayed the night prior to his sailing for the discovery of America; and sundry minor undertakings. The upkeep of the Palaces and Gardens of the Alhambra is also provided for, as well as the Palace of Generalife, also in Granada.

A subsidy is granted the Cathedral of Toledo towards the celebration of its sixth centenary.

Ample funds are also available for excavations, including purchase of sites or indemnities for their temporary occupation; expenses and salaries of committees, staff and laborers; publication of reports and purchases of objects discovered in excavations generally.

The Royal Touring Commissioners are liberally subsidized in order to be able to open up roads and build inns in sites of pictorial, artistic or historical interest, propaganda work, and the acquisition of several minor Museums.—E. T.

## BERLIN TO SHOW ART FORGERIES

An interesting exhibition is to be held in Berlin in the autumn, when the public is to be shown everything connected with police administration.

One section will deal with art forgeries, and the German Association of Antique Dealers is taking a leading part in making it as comprehensive as possible. Valuable assistance is also being rendered by the State and Municipal Museums.

Those lending exhibits may do so anonymously. The secrets of antique furniture-faking will be laid bare (says the Central News), and many Old Masters' of modern origin will be on view. Speculation is rife as to whether, among the "forgeries" to be shown, some genuine work of art may be discovered. The Government is undertaking the insurance of the exhibits (for even forgeries have a value), and the section will be arranged by the General Director of the State Museums in Berlin.

## GIFT FROM INDIA TO THE DANTE MUSEUM

RAVENNA.—Last September Sudhindra Nath Ghose of Calcutta, together with a group of his co-nationalists, sent to the city of Ravenna in homage to the memory of Dante an Indian lamp, as an humble offering—said the accompanying letter—on the part of Indian adorers of the universal poet. Now the same Ghose has sent an engraved copper tablet, with a dedication. This represents in perspective a kind of shrine or sacred vase, supported by columns, on the architrave of which is written in Sanscrit letters: "Honor to Dante," and from an arch hangs a little lamp, under which is a lotus flower, the symbol of India.

This gift has been received with much appreciation and placed in the Museum among the other Dante relics and offerings.—K. R. S.

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## ANTIQUES AND GUARANTEES

The process of faking is almost as old as the oldest antique. A number of dealers and craftsmen in each generation has found it more profitable to deal with the forged product of an earlier than with admittedly contemporary or genuinely old creations. The process has, necessarily, become increasingly complicated as the number of past styles has multiplied and the collector spirit has grown. Today, with a demand for everything from prehistoric sculpture to yesterday's first editions it is small wonder that the faker has multiplied and his product grown ubiquitous. Also, as many a collector has found to his cost, the art of faking is practised with great skill.

As C. R. Clifford writes in *The Saturday Evening Post* of August 14th, "Reproduction stuff is legitimate so long as it is handled legitimately; but when handled by the ignorant or unscrupulous it tends to the discrediting of all dealers and a general public prejudice against the whole subject of antiques. So I am glad," adds Mr. Clifford, "that during the past few months the Antique and Decorative Arts League has been organized with the object of correcting abuses and establishing a higher code of ethics among dealers."

If a connoisseur and student who is also a collector backs his judgment with his money his knowledge is, or should be, his protection. But the great majority of the buyers of antiques is not expert. These buyers have a right to demand fair dealing and honest statements. The word of the seller is often their only guarantee of authenticity. The doctrine of "Caveat Emptor" will not do for them if dealers in antiques hope to keep the public confidence without which they could not do business.

A similar organization in England, the British Antique Dealers' Association, maintains a "court" which sits once in two weeks whose judgment is sought only by antique dealers and collectors.

The "bench" is composed of 40 of the most experienced experts on antiques in England—members of the council of the British Antique Dealers' Association. Thanks to their knowledge, many a "fake" antique is found out.

If a dealer who is a member of the association has bought from a fellow-dealer an article of doubtful genuineness,

both may appear before the council and ask for a decision.

A collector who has suspicions as to the authenticity of a piece may also come here with the dealer from whom he bought it and have the matter settled by the experts. Such an arrangement might prove of benefit here.

Already the Antique and Decorative Arts League reports that the members have found their association profitable. As the buying public learns that the mark of the League upon a piece is a real guarantee that, according to the best expert judgment, the description given is accurate, the League will exert a valuable influence not only on the antique trade but on that in reproductions and fine modern furniture as well. Cleared of the stigma of "fake" which, no matter how honestly it is sold still clouds it, the good reproduction will be more desirable.

## PORTRAITS, LAW AND ART

The ruling just given in the Berlin courts that a man who has his portrait painted cannot refuse payment because he considers it a bad likeness is of considerable interest.

The artist, especially if he has a well-known individual style, only undertakes, the German judge said, to put down his impression of the sitter's appearance and character; all the sitter can demand is that the artist should do his best.

In actual practice there is no doubt that the client does get just what the German judge described, but whether it is what he expects and hopes to get is another matter.

From the legal standpoint the difficulty in cases of this sort is that there is scarcely ever a really definite contract between the portrait painter and his client.

Things would be easier if two forms of contract were introduced. In one the painter would undertake to produce a likeness to the sitter's satisfaction, and in the other he would undertake to paint a portrait-picture to the limit of his artistic powers. The client would then have to make his mind whether he was more anxious for a speaking likeness or for a characteristic picture by a particular artist. In the first case he could claim redress if he thought the picture a bad likeness, and in the second if competent opinion pronounced the picture below the painter's general level of artistic work.

The difficulty is not, of course, new. Reynolds had many of his portraits returned as bad likeness, and one of the reasons of his jealousy of Gainsborough was that Gainsborough's portraits were considered much more like the sitters.

## A SALE AT CHRISTIE'S

ROGER FRY in *The Nation and The Athenaeum*, London.

There is a common idea that in the matter of art posterity is right. We habitually look to it to redress the wrongs and injustices that each generation inflicts unwittingly on its great artists. And it is a corollary of such an idea that ultimately the price which the works of any given artist will fetch at Christie's corresponds more or less accurately with what one may call the real value of the works. That is to say, corresponds to the amount and importance of their contribution to the spiritual heritage of mankind.

The classic instance which lends plausibility to this theory is the case of Rembrandt, who went bankrupt just when he was beginning to produce his finest masterpieces, and died in poverty and neglect, having struggled through his latter years on the precarious proceeds of a little old curiosity shop. And now the very works which were so entirely unsaleable when he painted them range round the hundred-thousand-pound mark, and threaten to go to even more dazzling heights. Cézanne's pictures, now in the



"GIRL OF THE PAST"

By ETTORE CASER

Included in His Recent Exhibition at the Grand Central Galleries

tens of thousands, provide another good case, seeing that all through his life his sales hardly covered the cost of his colors and brushes. In fact there are plenty of vivid and picturesque stories which all support this agreeable theory.

But every now and then certain facts come to light which scarcely fit in with this view. Facts which none the less insist on being faced if we are to understand the position and function of art in the social system. Thus a little time ago at Christie's three Turners brought over £13,000; a Raeburn group £5,000; a Zoffany nearly £2,000; a Romney £2,000; two Paters £1,700; a small Hubert Robert £1,300, and even a Gilbert Stuart £1,000. Now I do not say that any of these prices was sensational. Some of them were slightly less than the same pictures brought some time back, but none the less they scarcely fit in with the theory that posterity looks to pure esthetic value as a criterion.

For none of the artists here mentioned belongs to the first rank. Pater is nothing but an understudy of Watteau, who caught nothing but what was of minor importance in his exemplar's art. Stuart was only a feeble echo of the art of Sir Joshua Reynolds, which itself has little more to show than agreeable and polite arrangements of the qualities of more genuine artists. Raeburn was a vulgar virtuoso, and Romney lacked even virtuosity—was, indeed, a man who barely concealed his incompetence by the dull persistence with which he pulled his pictures through to a superficial completeness.

Zoffany was a better painter than either of these, but at best an uninspired and competent third rater. No one could pretend that what he adds to our experience is of serious importance. About Turner alone is there the possibility of division of opinion among critics conversant with the whole range of European painting. His genius is so patent. The zest of his attack, the certainty of the imaginative conviction which fired him is so great that he rushes us at times into acquiescence beyond our better judgment, so that we tend to overlook the want of clear plastic apprehension. Another curious fact which bears on our question happened to come to my knowledge recently apropos of an exhibition of the works of a Russian artist, Professor Makowsky, who appears to have enjoyed a great reputation fifty years ago. It seems that in 1883 this artist painted a picture, "The Wedding Fête of the Boyars in the Sixteenth Century," which was sold to an American, a Mr. Schumacher, for £10,000. Mr. Schumacher combined his love of art with a keen eye to business, and by exhibiting the picture throughout the United States made so large a sum that he fired his author's ambition to reacquire so valuable a property, and he offered £20,000 to have it back. Mr. Schumacher stood out for £40,000, and stuck to his purchase.

It was almost worth while to look round the Gallery at Spring Gardens to be reminded of the disconcerting naïveté and demureness of the *pompier* art of half a century ago. There, indeed, is that, once so expensive, picture of the Boyar wedding in all its crude theatrical

display, its touching innocence of any artistic qualities whatever, its gross and unblushing commonplaceness, its frank appeal to the ildest cinema-haunting curiosity. I fear that the gentlemen with £10,000 to spare will never again cluster round Professor Makowsky's masterpieces. If they are anywhere at all at this moment it is as likely as not that they will be at the Knoedler Gallery, where a choice display of the Impressionist and Cézannian masters is on view. And yet how likely that, if they were left entirely to their own tastes they would still be discussing the relative merit of Professor Makowsky and Sir Alma Tadema. This was seen well enough just after the war, when a great many quite innocent gentlemen found themselves unexpectedly encumbered with spare £10,000 notes and rushed to Bond Street to be eased of their burden. In that happy time quite dead and forgotten "Professors" were suddenly resuscitated; the painting of lace petticoats was once more enthusiastically scrutinized through enormous magnifying glasses, and for a brief moment the newly enriched man was actually free to buy what he liked. But he was not left long in peace; the god of snobism whom he serves is a jealous god, whose precepts he was bound to learn with alacrity. Little more than ten years ago he and his friends were gabbling with indignation at Van Gogh and Cézanne; today they are asking to be allowed to write cheques to their honor.

What, then, is the principle which governs this mysterious picture tariff? I think one may say that the average newly rich is never allowed for long to buy what he naturally and unreservedly would like. The mere fact of coming into great wealth brings him into a field of force which controls and controverts his inclinations. His fear of being ridiculous, of not being in the swim, is overpowering. He learns what pictures to buy as he learns polite table manners. It follows, then, that really bad helplessly vulgar, and *ad captandum* art loses almost immediately its market value. On the other hand, it does not follow that pure esthetic quality proceeds to govern the market. In a few cases it may. Rembrandt fetches higher prices than Vandyke, and yet no one could doubt that Vandyke is more suited to the decoration of the rich man's house than Rembrandt. It appears, then, that the consensus of critical opinion really does in the end control the market in the case of the very greatest artists. But there is a region in between where a compromise is struck between esthetic quality and what one may call the amenity of pictures. A painter like Raeburn is typical of what I mean. His essential vulgarity is covered up by a certain air of good manners. He manages in this way to pass muster with a great many reputable critics of painting, and belongs therefore to the group of artists that is socially respectable. There is no snobbish taboo on him as there already is on Alma Tadema and Leighton. And since he has just squeezed through the examination for his license, his fine, florid, decorative style and his bravura, his general amenity, are free to score in his prices.

The same may be said of Romney

except that instead of offering us bravura, he charms by a false air of refinement and simplicity. The pictures in this class, the pictures which, having been licensed by instructed critical opinion, take rank within that class by their appeal to naive tastes, are still subject in some measure to that critical authority. Now and again a license is refused, as it were, and the master tumbles into the oblivion of the once popular; now and again an outmoded favorite is revived and inscribed in the share list of culture. But this process is far slower than that which relegates the merely popular, the unmitigatedly *pompier* painter to worthlessness almost as soon as he is buried, whilst any painter who has once got his regular quotation at Christie's is likely to last for several decades at least.

Since the above was written some weeks ago a far more sensational sale has occurred, namely, that of a Romney portrait of Lady Hamilton for above £60,000. Even if we allow much for the romance attached to the sitter's name, this event is surprising. Romney did not get his rank as a great master until a well-organized boom was run in his favor some thirty years ago. It seems to me inconceivable that his "license" will last much longer, but in the meanwhile this astonishing figure shows how nearly a third or fourth-rate painter, if his work have some decorative amenity and a charm which happens to be fashionable, may compete with even the greatest masters. It shows that within the sacred circle of the cultured share-list prices may reflect pretty closely the unsophisticated tastes of the very rich; that provided he does not go outside that list the very rich man may almost buy what he likes.

ROGER FRY.

## OBITUARY

## THOMAS MORAN

At the age of ninety, Thomas Moran, N. A., passed away on August 25th in his Santa Barbara home. His daughter, Ruth B. Moran, who was at his bedside during several months of illness, is his sole survivor.

He was the most distinguished, and the last to survive of four artists bearing the name Moran, a group which has made a great contribution to American art.

Thomas Moran, son of a weaver of that name, was born in Bolton, Lancashire, England in 1837. The family came to Maryland in 1844, moving shortly afterward to Philadelphia. Here, with his two brothers, Edward and Peter, he commenced his art studies, and was also apprenticed a wood engraver for two years.

His skill with the brush rapidly disclosing itself, Moran gave up wood engraving as a profession, thought his skill at engraving landscapes directly on wood stood him in good stead later on, his own interpretations of his paintings finding their way into print before the era of mechanical reproduction.

A great admirer of the work of Turner, he spent some years in England studying the paintings of that master, whose influence may be felt in Moran's own work.

From 1867 to 1871 he painted in France and Italy, securing the material for the Venetian series which forms such an important and numerous group of his paintings.

In 1871 and 1873 Moran journeyed to the Yellowstone and the Colorado country with expeditions for the United States Geological Survey. These expeditions turned his interest to the grandeur of the West, which he continued to paint until a short time before his death. Calm and untiring, with an adequate technique and a heart readily moved by the dramatic qualities of desert and mountain landscape, his paintings, of the West, though not as a rule large in size, have a vastness and majesty seldom equaled. His method of painting, with much glazing of pure color over white, gives his canvases remarkable luminosity.

Some years ago he gave up his studio in Easthampton, L. I., to live in Santa Barbara. A photograph taken in 1924 reveals a fine head, full of calmness and sweetness and showing many signs of the firmness which his slow and exacting method of painting required.

Moran's paintings are to be found in many museums and private collections throughout the United States. In the National Capitol at Washington are two large paintings commissioned by Congress, "The Grand Canyon of the Yellowstone" and the "Chasm of the Colorado."

Such a man lives quietly, works uninterruptedly and passes with little publicity. His works remain, however, to mark the closing of an art period in which the name of Thomas Moran will only loom large with the passage of time.



## PARIS

"Architecture is a good guide who leads you far providing you don't take him along with you all the way" was a theory which we used to hold at the Ecole des Beaux Arts. And what indeed became of most of the students in our class? One is now one of the world's most famous builders of airplanes, a second is the head of France's leading printing and publishing works, a third is a prominent banker, a fourth an insurance agent, a fifth an eminent archaeologist at present exploring in Asia Minor not to speak of the present writer. Although not one in two is an architect. For in the end who picks his profession? The profession far more often picks us.

Such was the fate also of John Taylor Arms, the etcher, who after distinguishing himself in the study as in the practice of architecture took the side-path leading to art. At the outset he granted it only his leisure hours. Then in 1917 the war, which he served in the navy, absorbed all his attention. His final decision to sacrifice the compass for the etcher's needle was applauded by all who attended his recent exhibition at the Galerie Marcel Guioy while the fact that he owes a large part of his proficiency to his early training could not be overlooked. For, while recalling in no wise the dry, lifeless meticulousness of the average architect's plan John Taylor Arms cultivated several of his most signal qualities in the pursuit of his first love. To it he owes in great measure the firm accuracy of his line which, in its climax of fineness in the plates of gargoyles and grotesques from the Gothic cathedrals, recalls the pure minutiae of the Primitives and the loving care of the Japanese in the transcription of a flower or insect.

It is in these plates, where insistence on the particular is never obtained at the expense of the general, that Mr. Arms reveals most conspicuously his sense for stone, its texture, quality and "feel." It happens as a rule that when an artist wishes to express sculpture stone he does so by accentuating the forms and reliefs by opposing light and shade but the method Mr. Arms applies is very different. Incited by at once his adhesion to truth and profound respect for his art, Mr. Arms seeks and succeeds to render the substance itself—its surface as it were, with its pores, moles and scars—in one word all those characteristics which compose its intrinsic quality, apart from the added and extraneous features and this not only with realism, but with poetry, not only with minutiae but also with breadth.

This feeling for the quality of substances, conspicuous especially in the test of plates which includes a remarkable view of the Stryge of Notre Dame—a theme whose treatment challenges comparison with no less a one than Méryon—makes itself manifest also in the landscape-pieces never of purely sylvan but always of partly architectural content. From this point of view the large plate of the Arcadei Conca at Perugia is especially significant. The technique used for the old wall on the right of the composition makes a particularly forceful appeal to the connoisseur of etching.

While sustaining his qualities throughout Mr. Arms has a wonderful store of resourcefulness upon which to draw in subjects as various as for instance his majestic Ponte Vecchio opening on the old house-fronts on the banks of the Arno, his views at Orvieto, Fiesole, Burges, Dolem, Abbeville and Rouen.

Mr. Arms makes a point of adapting his style to the necessities of his matter. Thus in his series of old French towns he uses a light, delicate, tremulous touch which is admirably suited to the rendition of their decrepitude. The fine plate of Rouen reproduced in these pages is a typical example of the novelty with which he has impregnated the familiar scene and whosever is sensible to this versatility will not fail to appreciate the new note brought by Mr. Arms to the graver's craft.—H. S. C.



"ROUEN"

Etching by JOHN TAYLOR ARMS

## TRENTON

Among the artists who will send work to the exhibition to be held at Trenton, N. J., under auspices of the Inter-State Fair Association, September 23 to October 2, are Robert Henri, John Sloan, Hugh H. Breckenridge, Elizabeth F. Washington, Morris Hall Pancoast, Charles W. Hawthorne, Susan Ricker Knox, William A. Patty, Nancy M. Ferguson, Mildred B. Miller, Mary Butler, Henry R. Poore, George Lawrence Nelson and several others who have signified their intention to contribute.

The exhibition will be limited to one hundred paintings and twenty-five pieces of sculpture. The Trenton Fair Art Club will purchase one or more works to augment the nucleus for an art museum, which has already been acquired and is now exhibited in the Trenton Public Library. It is hoped to establish the museum as soon as a suitable building can be secured, when funds will be available for the purchase of other works.

The coming show, which is the fourth annual exhibition of contemporary American art held by the Fair Association, promises to be as successful as the former shows. Last year's attendance, approximately two hundred and fifty thousand, will probably be exceeded this year.

## BALTIMORE

William Nicholson, a distinguished British artist is holding his first exhibition in Baltimore at the Baltimore Museum of Art. Miss Florence N. Levy, director of the Museum, has just put up a collection of his chalk drawings and oil paintings in Galleries A & B.

The remaining galleries still contain paintings, furniture and sculpture belonging to the Museum or lent to it for exhibition purposes.

Mr. Nicholson's work has attracted a great deal of attention in this country and abroad. The present collection has been shown in New York, at the Carnegie Institute in Pittsburgh, and other places. It consists of landscapes, still life studies, subjects from Paris and other French cities, and a number of the sketches for the costumes of Massine's ballet of Hogarth's "The Rake's Progress," which has been a great success during the last year at the London Pavillion. He also made the designs for the production of Bocaccio put on by the Russian Ballet in London.

## GREENWICH

The Greenwich Society of Artists is holding its ninth annual exhibition at the Bruce Museum in Greenwich, Conn. during August and September. This exhibition, which comprises oil paintings and water-colors, sculpture, architecture and arts and crafts, is a fine show.

Important pictures include Paul Dougherty's "Golden Rocks," H. A. Vincent's "Quai at Downenez," E. I. Course's "Hunting Wild Turkeys," Leonard Ochtman's "Grayledge Laurel" van Deering Perrine's "Morning Opalescence," C. W. Hawthorne "Tulipe," F. Ballard Williams' "Sylvan Interlude," Kail Anderson's "Children with Parasols," R. Sloan Bredin's "Barbara," Dorothy Ochtman's "Leonard Ochtman in His Studio," Matilda Browne's "From Aunt Virgie's Garden," Ettore Caser's "Girl in Sunlight," Ethel Blanchard Collier's "Madeleine," George Wharton Edwards' "Round Hill Conn., Lillian Genth's "Midsummer Dream," Edward Graecen's "The Print," Florence W. Gotthold's "Late Flowers," Elmer L. Mac Rae's "U. S. Frigate Saratoga," F. Lee's Morai's "Surprise," Robert Reid's "Vivian," J. G. Tyler's "Rolling Down to Rio," and F. J. Waugh's "Shore Line."

The sculptors, most of whom exhibit small bronzes are Robert Aitken, Matilda Browne, Harriet Frishmuth, Edward McCartan, Grace Mott Johnson, Isidor Konti, Bessie Potter Vormoh and A. A. Weinman.

Groups of watercolor are by Mayard van Cortland Whitehead, Stephen de Hispodar, Paul G. Howes, Isabel Cooper, Cora Parker and O. R. Tibbetts.

Architectural models are shown by William B. Tubby and William B. Tubby Jr., and the craft work includes Volkmar-Durant poetry by Leon Volkmar.

Altogether, it is an exhibition well worth seeing and as the Bruce Museum is located in Bruce Park only half a mile from the Boston post road in Greenwich and near the Greenwich railroad station, many out-of-town visitors are expected. The hours are 2:30 to 6, daily except Mondays, and admission is free.

Officers of the Greenwich Society of Artists are Leonard Ochtman, president, George Wharton Edwards, secretary and William B. Tubby, treasurer.

## BOOKS AND MANUSCRIPTS

There are many items of peculiar interest to the collector of books and manuscripts listed in the most recent catalog (No. 10) issued by Barnet J. Beyer, from his new address, 5 East 52nd Street, New York. Rare first editions, private press books, autographs and manuscripts are included.

Perhaps the most important of the first editions is that of the first book of Samuel Johnson's to carry his name, *The Vanity of Human Wishes*, an imitation of the *Tenth Satire* of Juvenal. It is in the original state and uncut and priced at \$2,850. There is a large collection of W. H. Hudson's firsts, including Hudson's set of the page proofs of *Green Mansions*.

There is a number of interesting Dickens items, including an important letter. Burns, Browning and Bacon autographs are included in the catalog and, of especial interest to the collector of Americana there are also Lincoln and John Paul Jones letters.

Ashdene, Kelmscott, Nonesuch, Baskerville, Eragny and the Vale presses are represented by splendid specimens and there are several examples of Bruce Rogers' typography. Of the private press books the most important is Spenser's *Faerie Queen*, one of the twelve copies printed on vellum by the Ashdene Press, Chelsea.

## MADRID

The excavations carried out in the site of the Roman city of Pollentia, in the eastern part of Majorca (Balearic Islands) are beginning to yield good results.

Besides the marble head and the beautiful bronze statue discovered a little time back, there has recently been unearthed a copper lampophorum with tripod stand and three finial arms. Also a figure of a ram, two inches long; a small figure of a bearded man with protruding eyes and a statue with pedestal of a general with a laurel wreath.

A white marble plaque with the carved head and shoulders of a winged lion, with an inscription, of which the following is decipherable: "... Aprilis ... Carthago capta fuit ..."

Inside a well were found numerous pieces of earthenware, including pots and jugs of various shapes, and a quantity of copper implements, evidently for surgical purposes.

All these objects, and any more that may come to light, will be on view for a short while in the museum of Palma, and they will be transferred to Madrid and exhibited permanently in the Archaeological Museum.

\*\*\*\*\*

The late Finance Minister, Senor Urzaia, died a little while back, leaving one of the most important art collections in Madrid. During a short absence of the present owner his nephew, three

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## MADRID

(Continued from page 7)

valuable pictures have been stolen: a signed Titian, representing a monk; a Christ, by Velazquez; and a portrait of a blonde woman, by Van Dyke. Later the frames were found in another room of the house. The thieves were evidently disturbed, as they left behind a picture by Murillo which they had taken down. The value of the pictures is given as follows: the Titian, \$110,000; the Velazquez, \$35,000; and the Van Dyke \$175,000. The thieves left no traces, but the caretaker of the house has been arrested on suspicion.

\* \* \* \* \*

The Spanish Government has taken over in the name of the State, three important Roman monuments, viz.: the Arch of Bara, Scipio's Tower, and the Castle of Pilatus, all in the province of Tarragona.

The Arch of Bara, situate some seven kilometres from the city, was built in the ancient Roman road that went from the Pyrenees to Cartagena (New Cart-

hage). According to its inscription it was built by Licinius Sura, general of Emperor Trajanus. It is of the same type as 'Titus' Arch in Rome, i. e. with one single span on two pillars, with two Corinthian pilasters on each. It is built of stone, is 40 feet high, 39 feet wide, and 8 feet deep. It is the finest and most beautiful of the Roman arches in Spain.

The so-called Scipio's Tower, which is not far from the above Arch, and some five kilometres north of the city, owes that name to the two statues that adorn the monument, and which are supposed to be of the two famous generals who started the Roman conquest of Spain.

The monument called the Tower of Pilatus, has indeed, the shape of a massive tower at the S. E. end of the walls. It is built of huge blocks of stone and in spite of several alterations and additions carried out in the Middle Ages, it still retains intact one of the facades Tuscan pilasters and a vaulted nave in the interior. It was occupied by the Emperor Augustus during his long sojourn in Tarragona (Tarraco). It overlooks the amphitheatre and the circus,

the games in which were watched by the emperor from the Tower. Later it was used as a palace by the kings of Aragon, and in the XXVIIIth century was turned into a barracks. It suffered some damage during the Peninsular War.—E. T.

## Englishwoman Arrested

In connection with the robbery of three paintings by Titian, Velasquez, and Van Dyke, valued at more than £60,000, from the flat of Senor Ignacio Urzaiz in Madrid a few days ago, the Barcelona police have received orders to arrest an Englishwoman.

The woman some time ago visited Senor Urzaiz at his flat and expressed admiration of the pictures.



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Mrs. Angerstein and Child by Sir T. Lawrence

**LONDON**

Perhaps the most important event of the month has been the acquisition, through the generosity of Viscount Rothemere to the National Gallery, of two important pictures, namely a "Resurrection" by Ugolino da Siena, and a Spanish version of "The Death of the Virgin," of which the exact authorship has not yet been definitely determined, though the census of opinion inclines to the name of Valencian, who flourished in the XV century. The first work is part of the predella of a XIII century altarpiece painted for Santa Croce in Florence, and later on transferred to a convent in neighborhood, where for many years it languished in comparative obscurity in a dormitory. Eventually the various portions of the work were scattered, one of the panels drifting to Berlin. The acquisition of the panel referred to above now gives us four out of seven of the predella panels, while we already possess four pieces of the superstructure. In time we may even acquire, perhaps by means of a discreet "swooping," the remainder. The Spanish picture shows distinct evidence of Flemish influence in

the rendering of character, though the color is altogether Spanish in tone.

These works hang at present close to our latest purchase, namely Rembrandt's "Tobit and His Wife," a work which suggests the collaboration of Gerard Dow, who at the time of its execution, about 1631, was a pupil of the great Dutchman. This is one of the pictures of which engravings have long been known to the public, but of which the original continued to escape research. This work has only recently been brought to light, though an engraving of it has for many years proved of interest. Rembrandt and Dow, though master and pupil, were so much of an age (there were but seven years between them,) that it is quite likely that many a work was carried out in friendly conjunction the one with the other.

Queen Elizabeth of Belgium will probably come over to London in January to open the Exhibition of Belgian Art which is to take place at Burlington House. It is a great "scoop" that the Belgian Government is likely to consent to lend to the exhibition the famous altarpiece of "The Adoration of the Lamb" by the Van Eycks, for many a time and often has it been petitioned for loan, and invariably it has been refused. We in England possess a splendid collection of Belgian canvases and both Buckingham Palace and Windsor Castle are to contribute to the show, while several private collections will also be able to contribute for the occasion important examples. Very numerous are the churches, galleries and museums in Belgium itself which will generously send over of their best, not alone of pictures, but also of ivories, tapestries and wood carvings.

The recent theft of a number of priceless Roman and Egyptian gold coins from the Victoria and Albert Museum has drawn attention to the fact that in the matter of anti-burglar precautions, our galleries are a good deal behind those of New York. Happily the coins, which were taken to Messrs Spink for disposal, have been recovered, so that if the incident has the effect of making us more circumspect in the safeguarding of our national treasures, we have only to be grateful for it.

Boris von Anrep, who designed the

mosaic floor in the Tate Gallery, has been given a commission to execute mosaics for four floors in the National Gallery vestibule, a work which will take at least three years to execute. It has not been stated who it is that has made the commission possible but it is generally believed that the wherewithal comes either from Sir Joseph Duveen or Mr. Samuel Courtauld. Captain von Anrep has virtually reclaimed the art of mosaic from the Slough of Despond into which it had fallen since many centuries. The new mosaics in Trafalgar Square are to be carried out against a purple background and will illustrate the amenities of life as represented by the Arts and the inspiration of the latter by Apollo and Bacchus.

Since the Dome of St. Paul's might descend to earth and day, that brilliant water-colorist and etcher, McNab, is now spending his time aloft in it, making studies of London from above. All, who frequent the pleasant little St. George's Gallery, know McNab's original and arresting work and will be glad to see eventually how London, studied in this way, strikes him. About a century ago, an artist of the name of Horner undertook the same task and his studies were made into a panorama, with fascinated Londoners for quite a considerable time.

Here are a few notes as to various exhibitions at divers galleries:—  
THE ARTHUR TOOTH GALLERIES.

Here is an exhibition of paintings of Ceylon by C. F. Winzer, who has managed to express the heat, light and color of the place with singular conviction. There is something a little Gauguinesque in his treatment, and the artist is able to express more than the merely superficial aspect of Eastern life. It is interesting work.

THE DOVER GALLERY.

Reproductions by the Marees Society of pictures by the modern French School, have in their time been known to deceive even the most expert and to have been sold by the unscrupulous for really considerable sums. It is not hard to understand how such things should have come about, when one has studied the examples hung in this show at the Dover Gallery in Grafton Street, for the subtlety and fidelity of these prints is remarkable. It is not surprising that practically every

**DUESSELDORF**

The name "Gesolei" given to the great exposition for "Health, Social Welfare and Sport" is made up of the first syllables of the respective German words. It is a gigantic undertaking covering an area of some 25 acres, the exhibition buildings having been designed by the noted architect Professor Kreis of Duesseldorf. Several of them are permanent structures, which will serve for the purposes of future expositions. Among these is the new municipal museum and the modernized and reconstructed "Kunstpalas." These buildings display a modern spirit; clean and clean-cut proportions, a well balanced division of the parts, an efficient and harmonious disposition, are their main features. An exhibition of paintings and sculptures with sporting subjects has been arranged by Dr. W. Cohen of Duesseldorf. This arrangement harks back to painters of the school of Duesseldorf of the middle of the XIXth C. and includes works by contemporary artists. Works by artists of the famous Academy of Duesseldorf, Lessing Dahlen, Kolitz and Kroener treating hunting and race scenes, fishing and aquatic sports, are painted with much dexterity and in a soundly traditional manner. Germany's contemporary art is shown in outstanding examples by Liebermann, Slevogt, Kirchner, Waetjen, Orlik and many others and in plastic works by K. Edzard, E. de Fiori, Renes Sintenis and so forth. The graphic section holds water-colors, drawings and prints by Slevogt, Liebermann, Heckel, Grossmann, José de Togores, a series of etchings by Goya, English color-prints of the early XIXth and a water-color by Rowlandson. Besides these half a score of artistic societies of Duesseldorf have united to show the works of their members, amounting to about 600 entries.

exhibit has found a purchaser and many times over. Each reproduction is limited to an edition of 100 so that before long the prints are bound to appreciate in price after the manner of etchings of quality. Many of our foremost collectors are proud of their collection of Marees prints, especially fine being the reproductions of Cezanne and Matisse, Manet and Picasso.—L. G. S.

**BERLIN**

The German architect Bruno Taut was gone to Moscow following an invitation from the municipal authorities there. He will be charged with public commissions. Likewise the German architect Erich Mendelsohn has been asked to supervise the erection of several edifices in Russia. He has also been commissioned to build a large textile plant in Leningrad.

The Frie Deutsche Akademie des Stadtebaus has nominated three prominent American and English architects for corresponding members, namely: George B. Ford of New York, C. B. Purdon of Welwyn and Chapman of London.

An exhibition of works by German contemporary artists ranging from impressionism to the very latest trend in modern art, will be arranged in the fall in Tokio. The show includes paintings, sculptures and art and crafts objects and will take place in the academy's exhibition building situated in the Ueno Park in Tokio.

An invitation to join an international conception for a national league palace in Geneva has been forwarded to architects in Germany. Designs must be in by January 25th, 1927. Building expenses shall not exceed 13 million Swiss francs. The jury of award is composed of internationally renowned architects and disposes of a fund of 165,000 Swiss francs for prizes.

The gallery Matthiesen is preparing for a show of drawings and sketches by P. P. Rubens, to take place in fall.

An auction of autographs at Henricis in Berlin was remarkable for the excellent quality of the objects dispersed and for their high prices. A poem of eight lines by Goethe brought 5,050 M. 2,720 M. were given for a single sheet of Goethe's Latin copybook and two of his letters went to 1,600 and 1,500 M. respectively. Heine autographs were also very much sought after 950 M. was the price of Heine's last will and his letters went to 400-500 M. apiece. The text of the poet's own epitaph reached 1,020 M., a collection of aphorisms 1,250 M. A letter by Luther to a clergyman obtained 5,500 M. Schopenhauer's pocket-books with notes from his voyage to Italy reached 5,400 M.

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**WOODSTOCK**

The fifth exhibition of the Woodstock Art Association's summer season, a showing of water-colors, drawings, lithographs and etchings by members, opened at the Woodstock Gallery August 28th. It is less impressive perhaps at first glance than the exhibitions of paintings which have preceded it, but closer study reveals much that is what seems at first a great deal of the same sort of thing. The exhibition as a whole is frankly modernistic, but the best things in it stand by virtue of the personality back of them and not because they conform to a tradition or belong to a movement.

Among the water-colors the work of Georgiana Klitgaard stands out by reason of a cool and placid beauty and an utter absence of self-consciousness which is very grateful and somewhat rare these days. Paul Rohland has three rich and

mellow views of old New Orleans and Carolina Rohland some spirited appreciations of negro dancers these latter in pastel. Two broadly treated water-color landscapes are by John Kellogg Woodruff, and Jean Paul Slusser shows two of his colorful and greatly simplified landscape subjects. Highly personal are the contributions of Arnold and Lucille Blanch. He has a group of landscapes in water-color, delicate in treatment and quaint in feeling, she a sensitive group of drawings, in which a small composition with figures is especially noteworthy. By Reeves Brace there are three small panels all possessing the elusive thing known as style, and by Petar Mearns, also of the feminine sex, there are two vigorous New York street compositions.

A striking group of colored drawings, illustrative in intent, is the work of an original figure, Kaj Klitgaard, a Danish sailor who has left his adventuring on the seven seas to write and draw in his eyrie on the high shoulder of a Bears-

ville mountain. T. Watanabe shows a group of wash drawings, modernistic and Japanese at one and the same time, and Harry Gottlieb some expensive landscapes in pencil. A group of vigorous pencil drawings is by Eugene Speicher, Charles Rosen and John Carroll, Charles Howard, Ben Beun and Henry Billings, show striking black and whites. Other interesting work is by Henry Mattson, A. B. Winslow, Arthur Heckman, Wm. Wolfson, Arnold Wiltz, Charles Bateman, Rudolph Tandler, Florence Cramer, Reed Kenyon, Rosella Hartman, Carl Wuermer, Donald Greason and Isani Doi. Miss Mary M. Wilson of the Arts and Crafts Club of New Orleans is in charge of the gallery—J. P. S.

**TORONTO**

The Art Exhibit at the Canadian National Exhibition, Toronto, is exceptionally good from every standpoint, an ad-

ded feature being the unusually large number of water colors both from the British Isles and those of the recently formed watercolor Society of Toronto. A beautiful example in the British section of the Graphic Arts building, is a representation by Albert H. Collings of the Prince of Wales in Court dress, the blue velvet cloak having all the lustre that can usually be attained only in oils or pastels. There are five beautiful watercolors by the late John S. Sargent R. A. "Santiago di Compostello" is one of the most beautiful. Other outstanding British watercolors are, "Summer Pruning," Anna Airy, "The Bay, Borth-y-Gest," by Eveleen Buckton, "Sussex," by George Graham, "Off to Canada," by W. Walcott, "A Grey Neighborhood," by Ernest W. Haxelhurst, "Toubakura, Japanese Alps," by Sir Herbert Hughes Stanton, R. A., "Villalba, Red Roofs," by the Director of the National Gal-

lery, Sir C. J. Holmes. The most distinctive oil paintings by British artists are lent by the Corporation of Liverpool, "Isles of the Sea," by Sir D. Y. Cameron, and "Eventide," by the late Hubert VonHerkomer. "Eve," a poetic conception, by Solomon J. Solomon, "Moonlight on the Cornish Coast," by Julius Olsson, "The Setting Sun," by Adrian Stokes, "On the Dunes," by Algernon Talmage, "The Candle," by Isabel Codrington and a portrait of Frederick W. Cowan, by Richard Jack R. A., should also be mentioned.

The room devoted to the American group of oil paintings is hung with a varied selection all vigorous and modern in style, from the brushes of such artists as Childe Hassam, Karl Anderson, Gari Melchers, Max Bohm, Elmer Schofee, Gardner Symons and many others.

A room is devoted to a group of modern Italian oils and another room to the artists of Canada.—A. S. Wrenshall.

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## CHICAGO

The thirty-ninth Annual Exhibition of American Art and Sculpture will this year be held in the Art Institute from October 28th to December 12th. Entry cards and prospectus blanks are now being sent out to artists on which they may enter works for the exhibition.

A selection of paintings from the collection of the Friends of American Art of the Art Institute of Chicago, consisting of twenty-five canvases, is now on display at the California Palace of the Legion of Honor in San Francisco. From an organization called "Ten American Painters" three pictures from the Friends collection are being shown: "Lady in Green and Gray" by Thomas Ewing, "North River Shad," by William M. Chase, and "Ice Bound," by Willard Metcalf. Chicago artists represented in the collection include Katherine Dudley, Frank C. Peyraud, Abram Poole, Grace Ravlin and Walter Ufer.

The Art Institute is preparing to stream its collection of Mohammedan Art by a new installation in Gallery H.9 in the Hutchinson Wing now being installed by Miss Doris K. Wilson, Assistant Curator of Oriental Art. The nucleus of the Institute collections of Far Eastern art is, of course, the Gonsaulus collection of Persian pottery, which is being rearranged as a part of the exhibition in the new gallery. The public is familiar with this, but many important objects are being added which are recent acquisitions and which have not yet been displayed. One of these is an archway of colored tile over 12 feet wide, which is over 300 years old. It came from the palace of the Persian Shah Abbas which was built at Ispahan in 1600 or 1603. The tiles are in brilliant colors with yellow and blue the prevailing note. It was recently purchased in England by Mr. Russell Tyson, a trustee of the Art Institute and Chairman of the Committee on Oriental Art. There will be a large number of objects which have just been received from Persia and which were collected by Arthur Upham Pope, Advisory Curator of Mohammedan art, during a journey lasting a year and a half. The purchase of these objects was made possible by the generosity of Mr. Henry J. Patten, Mr. Martin A. Ryerson, Mr. Frank G. Logan, all of whom are enthusiastic members of the Orientals, an association formed by the Art Institute for the promotion of its oriental collections. A detailed description of these objects cannot yet be given because they have not yet been unpacked, but they will include textiles, manuscripts, and pottery. It is only recently that much attention has been paid to Mohammedan art except in relation to the rugs of Persia and

Asia Minor. Within the last ten years, however, French, German, and English scholars have been doing some very serious research work on the subject, and the results of their labors have stimulated the efforts of collectors. Dr. Pope, who made this collection, is considered one of the foremost authorities.

It is safe to say that never in the history of the Art Institute has there been such an opportunity to view the work of the world's greatest painters as is now presented in the various collections to be seen in its galleries during August and September. Good examples of work of men who first began to paint can be seen in the Ryerson collection of Primitives; the greatest painters of the Dutch school are represented in the Hutchinson Gallery; the early English masters can be seen in the Cyrus H. McCormick collection and in the Kimball gallery; the French Barbizon school is well represented in the Field Collection; the English, French and American schools are splendidly represented in the Neilson collection; the early Italian, Dutch and French Schools in the Epstein collection; the early Spanish masters in the wonderful oen exhibition in Gallery 50; the early Americans in the Byron Smith Gallery and later Americans in the Friends of American Art collection, as well as in the Cyrus H. McCormick collection, where some rare examples of Inness, Wyant, Metcalf, and Redfield are shown. Coming down to our present day the entire East Wing galleries are filled with the work of painters of today, representing widely diversified viewpoints, from the intensely individualistic canvases of Sandzen, Schoenfeld, Greenman and Schwartz, to the more conservative paintings of Adams, Greacen, Ennis, Meyer, Skou, Costigan, Forsberg, Manoir and Mitchell. In the Bartlett Memorial Collection the height of the French Modernistic movement is touched in the canvases of such men as Cézanne, Van Gogh, Gauguin, Matisse, Rousseau, Derain, and their fellows. And in no gallery in this country nor in any other can a more complete representation of the Impressionistic school be found in the Palmer and Ryerson Collections, where Renoir, Monet, Manet, Sisley, Pissarro, Guillaumin and others of this school, are seen at their best.

Visitors to the summer shows at the Art Institute, who may remember viewing the notable group of old masters from the private collection of Mr. and Mrs. Max Epstein, which was shown at the Institute last summer, will note with pleasure the addition of two rare and valuable paintings to this collection. One is a Titian (1477-1576) and the other a Filippino Lippi, (1457-1504). The Lippi is the earlier work of the two and was painted in the fifteenth century, over four hundred and fifty years ago. The color is still brilliant, the passage of the centuries only adding softness to the splendid coloring of the painting. The subject is the Virgin at prayer over the infant Christ, with Joseph in the background. Filippino Lippi was a native of Florence, having been born in the year 1457. His father Filippino Lippi was also a famous painter. Artists in those days were dependent for a living upon the commissions received from public institutions, churches, etc., and as the period was one of intense religious fervor, the services of the Lippis were much sought after. However, payment, even of wages as small as they were in those days (the great Michelangelo received an equivalent of \$2.50 per day) were hard to collect, and we find that the father was often pressed for money. A letter exists written by him to Piero de' Medici, in which he calls himself "one of the poorest friars in Florence, with six marriageable nieces, for whom he has to find means to live, and dowries." The son Filippino, after the death of his father in 1469, came under the influence of Botticelli. Then followed, up until the time of his death in 1504, a long list of notable paintings and frescoes executed in various chapels, tabernacles, churches and public buildings. History says that Filippino differed greatly in character from his turbulent and sensual father and that his natural meek-

## Studio Notes

Scott and Fowles announce that they will presently be installed in new quarters at 680 Fifth Avenue.

Mr. Frank Alvah Parsons, President of the New York School of Fine and Applied Art, who early in the summer left for his annual work at the French Ateliers of the school in Paris has returned to New York. While abroad Mr. Parsons gave a course of lectures in French History and Art at the Paris school, besides visiting the school in Italy and the Research Class in England.

Mr. Edwin C. Holston of Durand-Ruel has returned to New York from Paris.

Matilda Browne has just returned to her studio at 142 East 18th Street, after a two months' stay at her farm at New Canaan, Connecticut.

Pierre Bonnard, Giovanni Romagnoli and Charles Sims, who are to serve on the Carnegie International Jury have arrived in New York. They will go to Pittsburgh on Monday.

ness and piety is often reflected in his paintings. Surely nothing could be more exquisitely beautiful than the expression on the face of the Madonna in the Epstein painting.

The portrait by Titian is that of a lady in her prime, dressed in red velvet, the figure a little more than half length, the left hand resting on her hip. A string of pearls is around her neck and a longer string of beads hang to the waist line. Despite its age the painting is marvelously rich in color. Titian, pronounced the greatest painter of the Venetian school, was born at Pieve in Cadore, in the Venetian Alps. The exact date of his birth is still somewhat confused, many biographers giving it as 1477. As he died in 1576, this would make him 99 years of age. However, later research fixes the date of his birth at 1489. He was one of four sons. His father was a lawyer and soldier. When still a young child Titian was sent to an uncle's house in Venice where he studied art under Bellini. He later is supposed to have formed a partnership with Giorgione. The great plague of 1510 carried off his master and Titian succeeded to the work of Giorgione. An insight into Titian's character is given in his letter to the Doge of Venice in which he says "I, Titian of Cadore, having studied painting from childhood upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori, rather than His Highness the Pope and other Signori."

## MUNICH

The Thanhauser gallery in Munich has arranged in its rooms the plastical works by Edgar Degas, shown a few weeks ago at Flechtheims in Berlin and then duly and extensively appreciated. The grace and peculiar animation of these bronzes has been given an effective frame through the joint display of a number of Degas' pastels and drawings. The ease of design and the richness of tints in many of these items are perfectly amazing and one cannot but admire the versatile genius of this artist, equally eminent in all his attempts. The pastels here on show are conspicuous for the rich harmony of color and motion exquisitely welded and testify not only to superior craftsmanship, but also to utmost refinement of taste.

## VIENNA

The discovery of a painting by the famous Viennese XIXth painter Hans Markart in London, is announced in a Viennese newspaper. An inventory of the artist's works mentions as one of importance a canvas entitled "Margaret and Faust," signed and dated 1879. It is said to have passed into the property of wealthy Englishman and then been lost to sight. A Viennese composer waiting to be granted admission to the director of His Majesty Theatre on Haymarket looked as a pastime at the pictures hung in the waitingroom. Here he had the very good luck to recognize in a dirty and dusty canvas the long missed work by Hans Markart, which has now been brought to Vienna. On the large oblong canvas Margaret and Faust are represented in the foreground, while the figures of Mephisto and Marthe Schwerdtlein are placed in the rear. The colors are said to have preserved all their intensity and sparkling brilliance.

## ROME

ROME.—About a month ago it was discovered at the Vittorio Emanuele Library in Rome that in the collections of prints by Piranesi and Pinelli various plates were missing. These had evidently been cut out by a sharp blade. One of the men attached to the library was suspected of the theft as he was employed in the Roman room, where these valuable works are kept. This man, whose name

is Fresini has tried to prove his innocence saying that he gave the collection of prints to a person who was a frequent visitor to the library, and that he had not noticed that any pages were missing. But it has now come to light that a number of books are also not to be found, and a rigorous investigation has been set on foot.

In consequence a certain Valentino De Leoni, who sells books in a private way, has been taken in charge. His house was searched by a functionary of the Library and several others, and books from the Vittorio Emanuele Library were found there, as well as others from the Angelica Library, and various plates by Piranesi and Pinelli.

As the investigations continued it was discovered that De Leoni had cut out, one at a time, these precious pages, using a Gillette blade for the purpose, and that he had brought them to a shop of a woman, Anna Cocia, in Via della Speranza. She bought them for twenty lire each, and admitted to having purchased sixty-three such treasures. She says, however, that she was ignorant of the fact that they were stolen and thought them the private property of De Leoni.

In all there are missing from the collections of works by these artists two hundred and fifty-eight plates, whose value is appraised at more than one hundred thousand lire.

De Leoni and Fresini have been denounced to the police.

ROME.—One of the most interesting ruins in northern Italy is the ancient Castle of Canossa, above Reggio, between Milan and Bologna. It once belonged to the Countess Matilda of Tuscany, and was destroyed in part in 1255. Its history is full of picturesque events. Here the Emperor Henry IV performed penance in the presence of Pope Gregory VII during three days in 1077.

Several months ago, one of the many visitors to this famous spot finding the ruin in a deplorable condition, presented its case to Signor Mussolini, lamenting that so important a national memorial should have fallen into this state of abandonment. The Prime Minister was impressed by this account and arranged for some experts to go at once and see what could be done for its arrest from further decay. The commission which was accordingly appointed has already made two visits and carried out a technical examination under the guidance of the historian Castello. The necessary work will shortly be put in hand.—K. R. S.

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**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Old and Modern masters.

The Arden Gallery, 599 Fifth Ave.—Garden sculpture, garden furniture and decorations; photographs of gardens.

Babcock Galleries, 19 East 49th St.—Paintings, watercolors and sculpture by American artists during summer.

Bachstutz Gallery, Inc., Suite 420 to 431 Ritz Carlton Hotel, 46th St. and Madison Ave.—Paintings by old masters and classical and Oriental works of art (from 7th century B.C. to 13th century A.D.)

Bonaventure Galleries, 336 Madison Ave.—Autographs, portraits and views of historical interest.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Special Summer Loan Exhibition of Modern French and American Paintings, June 12th to September 25th. Exhibition of Etchings by Rembrandt and Whistler, Print Gallery, July 3rd to September 30th.

Butler Galleries, 116 E. 57th St.—Decorative paintings.

Corona Mundi, 310 Riverside Drive.—Old masters of the Italian, Flemish and Dutch schools.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern American artists.

Dudensing Galleries, 45 West 44th St.—"Review exhibition."

Durand Ruel Galleries, 12 E. 57th St.—Exhibition of French paintings.

Ehrich Galleries, 36 E. 57th St.—Old masters; Mrs. Ehrich's decorative arts.

Ferargil Galleries, 37 E. 57th St.—Paintings and sculpture by contemporary artists.

Gainsborough Galleries, 222 Central Park South.—Exhibition of old masters.

Grand Central Galleries, 6th floor, Grand Central Terminal—Founders' Exhibition to September 30th.

P. Jackson Higgs, 11 East 54th St.—Chinese bronzes, pottery, sculpture and paintings.

Hispanic Society, 156th St., Broadway—Exhibition of paintings of the provinces of Spain, by Sorolla.

Josef F. Kapp, 910 Park Ave.—Exhibition of XVIIth century Flemish and Dutch paintings.

Kennedy Galleries, 693 Fifth Ave.—Prints by Currier & Ives.

Keppel Galleries, 16 E. 57th St.—Exhibition of contemporary American etchers.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, primitives, old Dutch masters.

Kleykamp Galleries, 3-5 East 54th St.—Chinese paintings, bronzes and sculpture.

Knoedler Galleries, 14 E. 57th St.—American Paintings. Etchings by French and English masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by American artists.

John Levy Galleries, 559 Fifth Ave.—Paintings by old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.

Macbeth Galleries, 15 E. 57th St.—Paintings by American artists.

Milch Galleries, 108 West 57th St.—Special summer exhibition of paintings and sculpture by American artists.

Montross Galleries, 26 East 56th St.—A group of selected paintings by American artists.

New Gallery, 600 Madison Ave.—Paintings and watercolors by modern American artists.

New York Public Library, Fifth Ave. & 42nd St.—Jewish manuscripts.

Pen and Brush Club, 16 East 10th St.—Summer exhibition of paintings by members.

Persian Art Center, 50 East 57th St.—Exhibition of Persian art.

Ralston Galleries, 730 Fifth Ave.—Paintings by ancient and modern masters.

Rehn Galleries, 693 Fifth Ave.—Paintings by American artists.

Reinhardt Galleries—Paintings by old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Etchings by Joseph Pennell, till September 30.

Scott & Fowles, 667 Fifth Ave.—18th century English paintings; modern drawings.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern European Masters.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected paintings by American and foreign artists.

Weyhe Galleries, 794 Lexington Ave.—Prints, drawings and watercolors by modern artists.

**AUCTION CALENDAR**

**THE WALPOLE GALLERIES**  
12 West 48th Street, New York  
September 21st, afternoon.—Important Early American Furniture, Glass, China, etc.

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